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GRAND FUNK RAILROAD

". . CATALYST TO UNGLUE SEATS AND PRIME THE VOCAL CHORDS OF A GENERATION. ."

In an industry that rates group's performances against other group's, Grand Funk Railroad has been likened to Cream by many writers and reviewers. This in itself is a masterful compliment, but it is not the direction of the group. They are not mimes of a past glory. They are not imitators. They are innovators. Innovators of a music that is as powerful and gutsy as the Cream's, but music that doesn't belong to the past masters.

They are into their music and its resulting effect on their audiences. Don Brewer, drummer, feels that the audience is an integral part of show. "I remember seeing a lot of big groups," he recalled. "They thought they were so cool. They'd turn their backs on the audience and play to themselves. Some of the kids thought that was really great stuff, and there were others who didn't know what to think. I felt insulted. An audience is there to be entertained. They paid for a show, not to see a collective jam by some group. We don't think that's entertainment "

Obviously GFR's idea of what makes up entertainment does not fall into the ego tripping bag. They are onstage to enjoy themselves. More important, they are onstage to entertain. It only works when the audience is having as much fun as the group.

What is it that can turn hoards of strangers onto a group in a matter of a few hours? It has to be the music first, and the personality of the group second. And both have to be there.

Musically the group is disciplined. Not the stagnant discipline that puts a group into a pocket and keeps them there. Rather, it is the kind that makes Grand Funk Railroad a living, breathing entity. An entity that is capable of so much music, that their range and appeal can at times be frightening.

Mark Farner is the group's lead guitarist, and is responsible for all the cuts on the group's first Capitol album. He and bassist Mel Schacher are heavy in the sense of their music. With drummer, Don Brewer, the boys (barely out of their teens) put together the kind of electricity that can't be measured on any scale.

They exude music, sex, fever, fervor, tempo and excitement without half trying. It's just the kind of act they are. Always together, always on top of the show and their audience, always into their music.

It's nice to note that they're still growing. Railroading whomever they play for into grabbing, gutsy, Grand Funk.

The Fifth Avenue Band

By William C. Woods

Fifth Avenue Band put on one of the strongest second acts I have yet seen at the club. These six New York musicians will have both an album and a single out shortly, and if the quality of their work on records is close to what it is in concert, you can look for them on the charts. They are tight, clever and together; they boast two strong vocalists and competent instrumentalists all across the board, and they do only original songs, which at their best are reminiscent of the Spoonful itself. They also sound a good bit like early Springfield and a little like Crosby, Stills, Etc. But they mostly sound like themselves, and they're solid.

The Fifth Avenue Band . . . make an impressive case for what I have long suspected, which is that rock is at its best when it is at its most modest.

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